

McCullough Mulvin Orange is a site-specific art project taking place across five venues in central Dublin, from September 22nd to October 14th, 2017. The exhibition features a series of new works by artist Mark Orange specially made for the project, each produced in collaboration with architect Niall McCullough of the Dublin practice McCullough Mulvin Architects.

The works, in audio and video, are being presented at some of the key Dublin buildings designed by McCullough Mulvin over the past 20 years, each of the venues hosting one work, installed in the context of the building and its everyday usage. Venues include Temple Bar Gallery + Studios, the Long Room Hub and Ussher Library, Trinity College, and the Irish Architecture Foundation, Bachelors Walk.

September 22nd–October 14th, 2017



Exhibition hours: Tuesday–Saturday, 11am–6pm

Walking tour and introduction to the works by the artist, Saturday, September 23rd. Leaves Temple Bar Gallery + Studios atrium space at 2:30pm and returns there by 5pm. Tour is free and open to the public, but places are limited, please visit www.templebargallery.com/events to register.

Following the walking tour, there will be an exhibition reception, open to all, 5–7pm, Saturday, September 23rd, Temple Bar Gallery + Studios atrium space.

All venues open to 9pm for Culture Night, Friday, September 22nd, 2017

Temple Bar Gallery + Studios, atrium space
5–9 Temple Bar, Dublin 2
Tel: +353 (0)1 671 0073

Irish Architecture Foundation
15 Bachelors Walk, Dublin 1
Tel: +353 1 874 7200

The Long Room Hub, Trinity College
(Arts & Humanities Research Institute) Fellows' Square, Trinity College, Dublin 2
Tel: +353 1 896 3174

Ussher Library Trinity College, Dublin 2
*Please note, this location has limited public access: the work is simultaneously on view to the general public at the Irish Architecture Foundation.

1 South Leinster Street
Shop front window, Association for Dental Education in Europe, Dublin 2

Further information:
www.mcculloughmulvinorange.com

McCullough Mulvin Orange is supported by grants from the Arts Council of Ireland and Dublin City Council.



Comhairle Cathrach Bhaile Átha Cliath Dublin City Council

Irish Architecture Foundation

TRINITY COLLEGE DUBLIN

Trinity Long Room Hub Arts & Humanities Research Institute

“Fugue in Temple Bar Minor”

Jill Stoner

Every act of building is also an act of deconstruction. The first material inventories to be taken apart included first-growth trees and virgin earth; but the process of taking something away and putting something else in place, changing the form of materials but not their essential nature, cycles through the ages in ever-evolving forms. And so one day we discover that there is a new crust that is hardly virgin—an anthropocene layer atop the lithosphere. Here we have the raw material for architects in these times, to disassemble and assemble again. Demolition is not only an ending; it is also a point of departure.

So, for the first movement in this fugue, a composition in five parts by the artist Mark Orange, we begin with the 2010 work *Ref: Demolition Temple Bar Gallery & Studios*, a proposal to demolish a building, and hence to begin construction of a new public space. The piece, which focuses on McCullough Mulvin Architects' landmark Temple Bar cultural building, incorporates a contractor's itemised tender for demolition, duly signed and including guarantees of all insurances and protections demanded by law. Dated 10 February 2010, this is a project frozen at the eternal threshold of beginning; here, it provides an entry point for the *McCullough Mulvin Orange* project, a clearing away for the works that follow, all of which have been produced by Orange in collaboration with founding director of McCullough Mulvin, Niall McCullough.

The second work in the series immediately returns us to Temple Bar Gallery & Studios. *Interview with NIXLL MCXULXOUGH* is an audio piece that takes the form of a short radio documentary, the artist interviewing Niall McCullough as they explore the building. Recalling a device used by Luis Buñuel in *The Discreet Charm of the Bourgeoisie*, however, the recorded conversation is intermittently blurred by the overlay of ambient noise from the Temple Bar area and the studios building. These sounds are introduced as layers, as well as interruptions, deepening the material like audible thicknesses applied and then partially peeled away. The result is to render the traditional format of the interview—questions asked and answers given—as the contrived object that it is. What remains cannot be reduced to a single narrative or precise

meaning; rather, hierarchies disappear into strata of sounds. Here is a FXCTXON without NARXATXVE. In Dublin terms, the *Interview* is more Beckett than Joyce.

Interview With An Architect, Encased is based on another interview with Niall McCullough, conducted during a visit to McCullough Mulvin's 'Square Root' and Dublin Dental Hospital Extension buildings on South Leinster Street. The recording has been burned to an archival CD and locked within an illuminated vitrine carefully composed into the façade of the building. As tantalizing as a novel that will never be read, like a time capsule without a date, the display has a curious future-anterior quality born of the contradiction between the near-obsolence of CD technology and the golden disc floating in weightless anticipation. The CD appears precious. Meanwhile, its audio content remains as elusive as the square root of a negative number.

For the video work *The Fountainhead*, Orange has filmed Niall McCullough standing on the rooftop of McCullough Mulvin's Ussher Library building at Trinity College. Shot from below in a continuous zoom, the piece restages the final scene of Ayn Rand's infamous novel: here McCullough standing in for architect Howard Roark as the heroic figure atop his own building. But a 'backstage' view reveals the illusion—his seeming height has been boosted by a wooden box. Beyond the rooftop, we see construction cranes building buildings that will ultimately dwarf his own. Rand's novel of neoconservative individualism is here unwritten—as the video loops, we see the moment of triumph revealed as a series of takes from the cutting room floor.

Architecture & Motility is a four-channel sound piece installed in the atrium space at McCullough Mulvin's iconic Long Room Hub building on Trinity's Fellows' Square. Again, a kind of antithesis of the architect as subject, the work consists of recordings of McCullough's stomach sounds as he digests breakfast. The work reconfigures the architect in terms of his most fundamental plumbing, as though a building, in some Kafkaesque inversion, presents only its circulatory systems to the world. (Italo Calvino gets at something like this with a few of his *Invisible Cities* portrayals of Venice, in which a city is only pipes, or only reflections). Yet inarguably, Orange's misdirection is part of a larger mission—to question the figure of the architect as the active

subject who makes things, and to contrast this notion of *making* with the idea of *being*, in which assumed hierarchies of influence are flattened. Architects become buildings; buildings become animals; animals become the city.

And so the character that comes most clearly to the surface in this collaborative work is neither Orange nor McCullough, but Dublin itself. Every city is the subject of its own design process, never quite satisfied, pursued by the wicked forces of weather, of tourism, of economic volatility, and finally, if all these threaten to settle into complacency, an underlying discontent that begets a restless work of art. Major rules, major binaries, major figures are sublimated into multiple and contingent layers, adopting traits of otherness, incompleteness and imperfection. As McCullough himself says in the *Interview*: "...avoiding the modern obsession with explanation, not everything is visible, not everything is clear—you have to come into (a) building to go to certain places to see certain things, which is part of the mystery of it."

Of this project, we might say that the artist and architect have collaborated in deconstructing the work of one architect (McCullough) into fragments. In contrast to the monograph, that most common homage to the opus of an architect, these works refract and disassemble both the architect and his individual buildings. The five pieces lack an intrinsic order, and in discovering them on foot, in real time, we make a new order that is here and then gone, demanding a perpetual reordering. No matter its physical topography, *McCullough Mulvin Orange* establishes a series of escarpments in the area of central Dublin, challenging conventional narratives of redevelopment and urbanity with a suite of minor key interventions.

And so this urban fugue begets a disassociation, a *fugue state* in which works of architecture forget both themselves and their author.

Jill Stoner, for thirty years a Professor of Architecture at University of California Berkeley, is currently Director of the Azrieli School of Architecture and Urbanism at Carleton University in Ottawa, Canada. She is author of *Toward A Minor Architecture* (The MIT Press, 2012) and *Poems for Architects* (William Stout Publishers, 2001).



"HILLVIEW" NAAS ROAD SAGGART CO. DUBLIN
TELEPHONE 01 458 0982
FAX 458 0983



10th February 2010

Mr. Mark Orange

Ref: Demolition of Temple Bar Gallery & Studios
Temple Bar, Dublin 2

Dear Sir,

Thank you for your recent inquiry regarding the demolition and site clearance on the above project.

We enclose herewith our tender for the above contract as per the "Public Works Contract (2009) for Minor Building Works designed by the Employer"

Also enclosed is a schedule of works deemed necessary to complete the contract.

Our quotation includes for €13M Public Liability Insurances and all Health and Safety Requirements for the completion of the contract.

If you require any further information please do not hesitate to contact us.

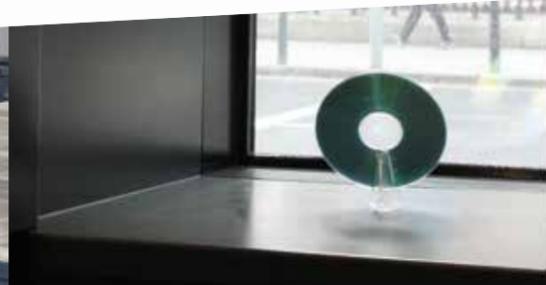
Yours Faithfully

Martin Walsh

Directors: M. Walsh (President),
G. McKeown

A Member of Group

Company Reg. No. 379



Interview with NIXLL MCXULXOUGH, 2017
Installation with 15 minute audio piece,
FM transmission, portable radios
On view at: Temple Bar Gallery + Studios, atrium space

Interview With An Architect, Encased, 2017
Installation with archival gold CD in display window
On view at: Shop front window, 1 South Leinster Street

Architecture & Motility, 2017
Four-channel audio installation, c. 50 minutes, looped
On view at: The Long Room Hub, Trinity College, atrium space

The Fountainhead, 2017
HD video, c. 5 minutes, loops continuously
On view at: Ussher Library, Trinity College,
and Irish Architecture Foundation

Ref: Demolition Temple Bar Gallery and Studios, 2010
Text and image work, A4, 10 pages
On view at: Irish Architecture Foundation

Mark Orange was born in Belfast and received a BA and MA in Fine Art from the University of Ulster. He was a founding member of Belfast artist-run organisation Catalyst Arts. Recent exhibitions include 'The Headless City', Tulca Festival of Visual Arts, Galway; 'Temporal Rendering: The Orpheus Building', Ulster University, Belfast; 'A False Sense', Catalyst Arts, Belfast; and 'Technically Sweet', Participant Inc, and Anthology Film Archives, New York, and Overgaden, Copenhagen.

Niall McCullough is a founder and director of McCullough Mulvin Architects, an innovative contemporary architecture and urban design practice based in Dublin, making schools, libraries, galleries and houses. Niall has published several books, including 'A Lost Tradition', 'Palimpsest', and 'Dublin: An Urban History', and McCullough Mulvin's buildings have received multiple awards and nominations from the AAI, RIAI, Mies Van Der Rohe, Opus Architecture, and Europa Nostra Awards.

Very special thanks to Niall McCullough and McCullough Mulvin Architects.

Additional thanks to: Rayne Booth, Lauren Caffrey Byrne, Mary Cremin, Brian Culligan, Patrick Curtin, Caitriona Curtis, Dave Dorgan, Judith Francis, Annette & Jonny Hogan, Emily Johnson, David Joyce, Tom Merriman, Sam & Jamie Orange, Christina Reynolds, Clodhna Shaffrey, Greg Sheaf, Helen Shenton, Eileen Shields, Sile Stewart, Jill Stoner, Jimmy Swan, Nathalie Weadick, Grace Weir, Phil Whelan, Tanad Williams.

Publication designed by David Joyce at Language.
Photography by Brian Culligan.